

Sam Gleaves

AIN'T WE BROTHERS | Community Music CMCD 201 | 2015

1. **Working Shoes** (3:34)
2. **Just Like Jordan** with Laurie Lewis (4:04)
3. **Ain't We Brothers** with Tim O'Brien (3:52)
4. **Angel In The Ashes** with Janis Ian (4:34)
5. **Come Into Your Own** (4:02)
6. **The Golden Rule** with Cathy Fink (3:44)
7. **Two Virginia Boys** with Donovan Cain (3:36)
8. **Creek's Froze Up / Callahan** with Cathy Fink (2:52)
9. **Johnny** (2:34) [Traditional, arranged by Sam Gleaves]
10. **My Singing Bird** (3:25) [Traditional]
11. **Dixie Darlin'** with Tyler Hughes (3:23) [A.P. Carter, Peer International Corporation]
12. **Let Myself Believe** with Marcy Marxer (3:34)
13. **If I Could Write A Song** (4:00)

All songs written by Samuel R. Gleaves unless noted, © 2015,
published by Fabulachian Music, ASCAP.

Traditional songs are arranged by Sam Gleaves, © 2015,
published by Fabulachian Music, ASCAP.

Produced by Cathy Fink.

"Courageous as hell and country to the bone -- Amazingly talented Sam Gleaves, the best young songwriter around, heads into new territory with his brilliant album AIN'T WE BROTHERS, joined by a group of world-class musicians and singers. Varied, intelligent, moving -- these songs stay with you."

-Lee Smith, Appalachian author

Contact Sam at samuelgleaves@gmail.com.

www.samgleaves.com

Endless thanks to . . .

My family, especially my mother, Deanna Bradberry, my father, Eric Gleaves, my “other Mom” Renée Gleaves, my brother Aaron Gleaves, Chris Hale and Lucas Fisher, and my grandparents, Brenda and “Bo” Bradberry and “Dottie” and “Big Jim” Gleaves, who taught me to tell my story and remain true to what I love.

Cathy Fink, a true friend and change-maker, for teaching me how to live the meaning of work in art.

Thanks for believing in the next generation - I will be passing on your kindness, generosity and unwavering faith.

Tyler Hughes, my steadfast “pardner.” Thanks for all the happiness, inspiration, and understanding you give.

The musicians and singers, many of whom lent their talents to this effort and asked for nothing in return.

Thank you kindly! I promise to give that gift again someday.

Ben Surratt, the sweetest, most encouraging sound engineer ever, who welcomed us into his home studio in the kindest way.

Sam Williams, for your brave honesty which reminds the world just what it means to be a man from the mountains. Thank you for lending your story to the song which defines this project.

ALL the folks who gave financial support and advice which brought this project to fruition, especially

Robin Willis, John McCutcheon, Tony Opegard, Susan Stenger, Carole Mamone, Jeffrey and Zac Copley-Matherne, Maureen Nisch, and Si Kahn.

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Bill Wolf, for mastering the project with such care.

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Linda Jean Stokley for her fabulous crash-course in chart writing.

Silas House and **Jason Howard**, for all their kind kinship which helped me believe in my songs.

CREDITS

Sam Gleaves vocals on all but 8 / guitar on 1 - 7, 13 /
banjo on 3, 7, 10, 12 / fiddle on 8.

Donavan Cain harmony vocal on 7.

Tim Crouch fiddle on 1 - 5, 12 / octave fiddle on 3 / mandolin on 1, 6.

Cathy Fink banjo on 1, 8 / harmony vocals on 6.

Tyler Hughes banjo, lead chorus vocal on 11.

Janis Ian harmony vocal on 4.

Laurie Lewis harmony vocal on 2.

Marcy Marxer mandolin on 2, 3 / high-strung guitar on 2, 5 /
lead guitar on 7 / guitar on 8, 12 / harmony vocal on 12.

Pat McInerny percussion on 2, 4, 5, 6.

Tim O'Brien harmony vocal on 3.

Russ Pahl pedal steel on 4, 5, 6 / dobro on 2.

Missy Raines upright bass on 1 - 8, 12.

Jeff Taylor piano on 4, 5, 6.

Produced by **Cathy Fink**.

Tracks 1-12 engineered by **Ben Surratt** at the Rec Room Studio in Nashville, TN.

Track 13 guitar engineered by **Jim Robeson**, Jim Robeson Productions, Gaithersburg, MD.

Track 13 vocal engineered by **Ed Commons**, House of Commons Communications,
Lexington, KY.

Track 7 harmony vocal engineered by **Chris Flowers** at A1A Audio Productions,
Jacksonville, FL.

Mixing by **Jim Robeson** and **Cathy Fink**.

Mastering by **Bill Wolf**, Wolf Productions, Falls Church, VA.

Photography and graphic design by **Susi Lawson**, Susi Lawson Fine Art Photography,
Wytheville, VA.

Sam Gleaves

Born and raised in Wythe County in Southwest Virginia, Sam Gleaves performs innovative mountain music with a sense of history. Under the direction of local teacher and barber Jim Lloyd, Sam took up stringband instruments as a teenager, including the banjo, guitar, fiddle, autoharp and dulcimer. With his mentor ballad singer Sheila Kay Adams, Sam found his voice and fell in love with the mountain love songs, which he carries into his generation with pride. Sam's performances combine traditional Appalachian ballads, dance tunes, original songs and the stories that surround the music.

Sam earned a degree in Folklore from Berea College and has performed throughout the east coast of the U.S. and internationally in Ireland and Japan with the Berea College Bluegrass Ensemble, directed by Al White. As a songwriter, Sam's new work follows in the Appalachian tradition, telling stories about love, the home place, working people and contemporary social issues in the mountains. Sam travels widely in the Appalachian music community and beyond performing and teaching music workshops.

For bookings and more information, contact Sam Gleaves at samuelgleaves@gmail.com.

For complete lyrics to these songs, visit www.samgleaves.com.

1. Working Shoes

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

My great-grandmother, Lillian Alexander Bradberry, was born in Caretta in McDowell County, West Virginia and grew up living in coal camps throughout the area. Though she passed away when I was young, I have often wondered what it was like for her to see her father killed in the coal mines (with brothers injured as well) and watch that hazardous fate repeat itself through generations. I am so honored that two of my singing mentors, Michael and Carrie Kline of Elkins, West Virginia, recorded this song and "Just Like Jordan" on their 2014 CD, Working Shoes.

2. Just Like Jordan (with Laurie Lewis)

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

This song was inspired by a dear friend (my college roommate) Jordan Engel in 2011. One night I fell asleep listening to Hazel Dickens in our dorm room and woke up in the night to write these lyrics, still thinking in waltz-time. I was meditating on the tension so many LGBTQ people feel between their faith tradition and the passions in their heart. Doesn't all love intertwine?

3. Ain't We Brothers (with Tim O'Brien)

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

In 2010, West Virginia coal miner Sam Hall filed suit against his former employer Spartan Mining Co. for discrimination he endured from his fellow workers because he lives openly with his male partner. In an Appalachian Studies class at Berea College, I read an article by Jason Howard which told this story and I was compelled to write this song from Sam Hall's perspective. Since I wrote this song, Sam Williams has married his partner Burley Williams and though Sam no longer works in the mines, they continue to live in the West Virginia mountains. I'm grateful to Roxy Todd of West Virginia Public Radio for producing the piece titled "Haunting Banjo Tune Inspired By Coal Miner's Struggle," which connects the song with Sam Williams' testimony. This song is my testament to all brave human beings who choose to live honestly in their own cultures.

4. Angel in the Ashes (with Janis Ian)

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

I wrote this in 2010 after watching HOW SWEET THE SOUND, a documentary about Joan Baez which includes footage of Joan singing "Amazing Grace" on a tense street in Sarajevo. In her memoir AND A VOICE TO SING WITH, Joan remembers Dr. Martin Luther King Jr. likening her singing unto that of angels. We recorded this song on Dr. King's memorial day.

5. Come Into Your Own

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

I think most all LGBTQ people at one time or another fall into a mutual love with someone that transcends friendship, but never comes to fruition. Here's a "gutbucket" country song for that heartache.

6. The Golden Rule (with Cathy Fink)

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

This is my response to a bill (HB 279, Religious Freedom Restoration Act) which was passed by the Kentucky state legislature in 2013. Under the guise of protecting religious freedom, the bill weakens hard-won anti-discrimination (Fairness) policies and stands very much in contradiction of the Golden Rule.

7. Two Virginia Boys (with Donovan Cain)

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

I wrote the first verse of this song on the back of an envelope the day after I met Tyler Hughes, in the spring of 2014. I borrowed the chorus from a traditional song, "East Virginia Blues."

8. Creek's Froze Up / Callahan (with Cathy Fink)

(First tune written by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

I wrote "Creek's Froze Up (and the Younguns Frolic)" after reading the passage in Lee Smith's novel FAIR AND TENDER LADIES where Delphi Rolette is pushing the children around in chairs on top of the frozen creek during Old Christmas. "Callahan" is a traditional fiddle tune from Kentucky which I learned from a recording of Lee Sexton.

9. Johnny (traditional)

(Arranged by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

I learned this fine old song from my friend Bobby McMillon of Celo, North Carolina. This is one of few traditional songs that I learned without a source recording; I wrote down the words as Bobby sang them for me and relied on my memory for the melody. Bobby learned it from Lena Presnell of Beech Mountain, North Carolina. Folklorists Frank and Anne Warner recorded Lena's father, Lee Monroe-Presnell singing this song under the title "Johnny, You Are My Darling" in 1951, which can be heard on the CD, Nothing Seems Better to Me: The Music Of Frank Proffitt and North Carolina, Appleseed Recordings.

10. My Singing Bird (traditional, 3rd and 4th verses written by Sam Gleaves)

(Arranged by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

I first heard this folk song in a beautiful arrangement performed by Laurie Lewis and Tom Rozum. Some time afterward I discovered a source recording by the McPeake Family of Belfast, Northern Ireland. I love singing the song so much that I added the last two verses.

11. My Dixie Darlin' (with Tyler Hughes)

(A.P. Carter, Peer International, 2nd and 3rd verses by Sam Gleaves, 2014)

I have always loved this old Carter Family song and one day last summer, I sat down on my back porch at home in Virginia and wrote a few new verses.

12. Let Myself Believe (with Marcy Marxer)

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

This is the first love song I've ever written on the banjo. I wrote this during my travels last summer when I knew I'd be away from home (and my sweetheart) for a solid month.

13. If I Could Write A Song

(Music and lyrics by Sam Gleaves, Fabulachian Music, ASCAP, 2015)

I wrote this while driving back to Berea to start a new college term after a wild summer back home. The melody and words came all at once, and after I arrived I took down the words from my cell phone recorder and added the guitar part. The song proves to me that music can make sense of even the most bittersweet, conflicting feelings.